Pass It On!®

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Raise Your Voice

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Social Justice Music For Kids

When Pete Seeger was blacklisted in the 1950s, he was no longer allowed to perform in the kind of venues in which he and the Weavers had been appearing. He discovered a new network of places flying under the radar and brought his music to those schools, summer camps, church basements, synagogues, and more. In the process, he inadvertently created a new career path. Page 3.

Music That Makes Change

Social issues, such as gender identity and racism, are influencing children's music. This article is about creative ways that two groups of performers address social issues to bring positive change to children's lives, and to the lives of adults. Page 8.

A Visit to the Musical Instrument Museum

In a world divided by ethnicity, religion, politics, and so much more, the Musical Instrument Museum (MIM) in Phoenix is a strong reminder of the cultural ties that bind us. Page 12.

In Memoriam: Sol Weber

Longtime CMN member and beloved friend Sol Weber passed away on June 26, 2019, at the age of eighty-five. Sol was best known for his rounds collection, earning him the nickname "Roundman." Page 16.

Hatred Has No Place

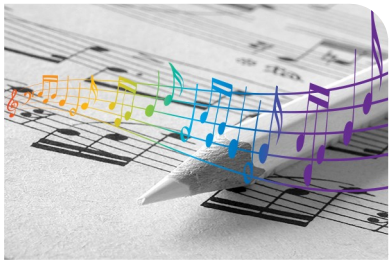
David explains that he wrote this simple and infectious song "in the fall of 2017, inspired by signs that had sprouted all over my community stating 'Hate has no home here' in various languages." Page 19.

Be Who You Are

"I was thinking about so many people I know who felt left out or 'different' at certain points in their lives and how affirming it can be to get the message that it's okay to just be you." Page 22.

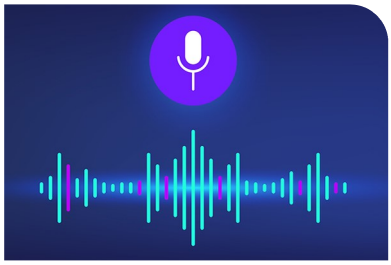
Kokoraki

"Even though I'm not Greek myself, I grew up listening to Greek music, so this song has been in my blood for many years, and when I decided to do an international children's music album, this was the first song I recorded." Page 25.



Letter From the Editor

It's the end of an exhausting, turbulent, frightening month. I hope you have found some comfort in the strength of our community. Virtual concerts and song swaps and meetups are popping up everywhere. And on top of all that, welcome to the latest incarnation of *Pass It On!* Page 28.



New Sounds

Check out the latest releases from members of CMN. Page 30.

Social Justice Music For Kids

by David Heitler-Klevans[1]

When Pete Seeger was blacklisted in the 1950s, he was no longer allowed to perform in the kind of venues in which he and the Weavers had been appearing. He discovered a new network of places flying under the radar and brought his music to those schools, summer camps, church basements, synagogues, and more. In the process, he inadvertently created a new career path—that of the itinerant folk musician and children's performer—paving a direction for many of us in CMN. A strategy that was intended to silence the political left in this country had the unintended consequence of bringing folk music to a whole new generation across the land, planting the seeds which would give rise to the next folk boom and social activism movements in the 1960s.

Folk music and—to an important if lesser degree—children's music have always been closely tied to social justice and progressive political movements. While folk music has the ability to be overtly partisan and topical, social justice children's music appropriately steers clear of specifics about politics. However, this does not lessen the value and impact of children's music related to a wide range of subjects, including the environment, racism, fairness, and social responsibility. CMN members inspire critical thinking and action in kids of a variety of ages (and adults) through our performing, songwriting, recordings, teaching, residencies, and workshops.

I have heard people make assumptions that children aren't ready to think about big issues. In our thirty-plus years of experience making music for and with kids as the performance duo Two of a Kind, my wife, Jenny, and I have found this is not the case at all. In addition to performing, we both teach kids on a regular basis, and as teaching artists we lead song-writing workshops. This gives us a lot of opportunities to listen to kids and to get a good

sense of what they're thinking and feeling. We have discovered that kids devote a lot of time and energy to grappling with moral, ethical, and social justice issues. One early development in children is a sense of fairness—which is really another word for *justice*. I noticed in my work with children, and as a parent myself, that fairness can be a difficult concept. I wrote a song called "That's Not Fair!" to encourage kids to make distinctions between situations that seem unfair (such as not always getting your way) and instances of true injustice.

Some people tend to relegate social justice/political/topical music to the 1960s, or at least to the late '50s to early '70s, but people have always made music related to the issues of the day, and this continues to the present. The specific circumstances and issues change over time, while the need to explore these concepts and express our feelings about them remains a constant. I would like to focus on some of the social justice music that has been created in recent years, with an emphasis on particular contemporary issues.

Gender Fluidity

With 1972's landmark *Free To Be. . . You And Me* as an example from a former era, many children's musicians have created vital, relevant music to explore current ideas of gender identity and support a nonbinary worldview. Alastair Moock's album *All Kinds of You and Me*[2] (2015) specifically recalls and updates *Free To Be* with songs like "It Takes All Kinds," "You Might Be a Girl," and "Everything's Upside-Down but Me." Chana Rothman's concept album *Rainbow Train*[3] (also 2015) features songs like "Gender Blender," "Boy in a Dress," "My Body Is Mine," and "Everybody Gets to Choose Their Own Name." Ants on a Log contributed the whimsical and clever "Some Girls Have Short Hair." The Okee Dokee Brothers' song, "Snowpeople" (2018) includes the lyrics:

> And why do we roll up circles
> Just to put them inside a square
> Maybe "boys" and "girls"
> Are words we don't have to wear

In this very issue of *PIO!* you can find a new song by my wife and musical partner, Jenny Heitler-Klevans, called "Be Who You Are[4]," celebrating pride in all identities.

Anti-Racism and Immigration

Children's music has always included a lot of material promoting diversity, multiculturalism, and inclusion. There seems to be a relatively recent increase in songs for kids that respond more directly to racism and anti-immigrant sentiment. The Alphabet Rockers[5], who have presented multiple workshops for CMN in the last year, are at the forefront of this with their two most recent hip-hop albums *Rise Shine #Woke* (2017) and the Grammy-nominated *The Love* (2019). The 2018 album *Hold Tight, Shine Bright*, responding to the heartbreaking situation of immigrant and refugee children in detention centers at the border, features contributions from many wonderful artists, including Lucy Kalantari, Secret Agent 23 Skidoo, Alphabet Rockers, Brady Rymer, Frances England, Lucky Diaz, Laura Doherty, Suger Free Allstars, Joanie Leeds, Elizabeth Mitchell, Suni Paz, and Aaron Nigel Smith. Jimmy Hammer and Dave Kinnoin's beautiful song "Wake Up in America"[6] (2016) provides a reminder of the ideals to which we aspire. My own song "Hatred Has No Place"[7] can be found in this issue of *PIO!*

Gun Violence

In the midst of the deluge of school shootings (and other mass shootings), many children's artists have responded musically. Magic Penny recipient Bill Harley formed an organization called Artists for Safe Kids (ASK)—"children's artists speaking for gun sanity"—which includes many CMNers among its members. ASK members The Okee Dokee Brothers have a clever song from 2016 called "Shootin' Star"[8] which follows up verses about famous shooters Annie Oakley, Buffalo Bill, and Calamity Jane with the chorus:

> Put your 6-shooter down
> Grab your six-string guitar
> Start singin' and wishin'
> On a long shootin' star
> And wish that we might
> And wish that we may
> Hang up our guns
> And put the bullets away

To me, the most inspiring responses to all the mass shootings have come from kids—the thoughtful and passionate young activists from Parkland and elsewhere. The activism of young people has included some very powerful songs, many of which can be found on the 2018 recording *Raise Your Voice: The Sound of Student Protest*[9]. This very professional collection of eleven songs written and performed by teenagers from around the country is a moving antidote to the depressing events that inspired it.

Sheroes and Heroes: Role Models and Activism

We can inspire more kids to speak out, sing out, and get involved in issues by celebrating postive role models. Songs can tell the stories of sheroes and heroes, both the famous and the everyday. Bonnie Lockhart shared her new song, "Ballad of Greta Thunberg,"[10] about the teenage climate activist at the 2019 CMN Conference in Arizona. Raffi has also recorded a song called "Young People Marching (for Greta Thunberg)"[11]. Dave Kinnoin's 2019 song, "Look to the Helpers,"[12] was inspired by a quote from Fred Rogers. CMN member Jonathan Sprout[13] has made four excellent CDs about various sheroes and heroes, including a song about Malala, called "Powerful."

Alastair Moock's video for "Be a Pain"

Alastair Moock has been doing programs at schools about activism. He has a great new song called "Be a Pain," which we heard him do at the Northeast Regional Folk Alliance (NERFA) conference in November. The song ingeniously plays on many kids' inclination to misbehave and ties that to the concept of speaking and acting out against injustice. The idea reminds me of the Laurel Thatcher Ulrich quote I've seen on bumper stickers: "Well-behaved women seldom make history." After an introductory verse that sets up the concept, the subsequent verses feature a diverse selection of well-known activists: Rosa Parks, Harvey Milk, Billy Jean King, and the Parkland kids. The third phrase of each chorus changes in

response to the previous verse, giving just the right amount of variation within the singalong-able repetition.

Be a Pain
by Alastair Moock
©2020 Moockshake Music

If you see something that's wrong, raise your hand and say that's wrong
Point it out and name that thing by its name
Don't stand by and stare; if it's wrong, it's your affair
Don't be quiet, make a riot, be a pain

Chorus
Be a pain, be a pain, shout about it and complain
Ignore the crowd and go against the grain
Don't be polite, raise your voice and do what's right
Be a pain, be a pain, be a pain

When Rosa Parks sat on that bus, she chose to make a fuss
She chose to break the rules and take the blame
Her choice to sit and fight helped to bring on Civil Rights
Because one strong woman chose to be a pain

Chorus
Be a pain, be a pain, shout about it and complain
If they say, "You have to move," say "I'll remain"
Don't be polite, raise your voice and do what's right
Be a pain, be a pain, be a pain

Harvey Milk, he chose to run for the council board and won
Even though folks said, "You can't because you're gay"
One brave LGBTQ elected leader ran and knew
You can change things if you choose to be a pain

Chorus
Be a pain, be a pain, shout about it and complain
Tell 'em, "I won't let you make me feel ashamed"
Don't be polite, raise your voice and do what's right
Be a pain, be a pain, be a pain

A tennis star named Billy Jean told the world she had a dream
That men and women would be paid the same
She refused to hit the ball till there was equal pay for all
She was a King because she was a royal pain

Chorus
Be a pain, be a pain, shout about it and complain
If they refuse to pay, refuse to play the game
Don't be polite, raise your voice and do what's right
Be a pain, be a pain, be a pain

Kids from Parkland led the fight for something they all knew was right
They said it's *time* for us to finally make a change
If adults can't compromise, then we must go march for our lives
They spoke out and led the charge, they all were pains

Chorus
Be a pain, be a pain, shout about it and complain
When you're faced with laws you know are just insane
Don't be polite, raise your voice and do what's right
Be a pain, be a pain, be a pain

Be a pain, be a pain, shout about it and complain
Ignore the crowd and go against the grain
Don't be polite, raise your voice and do what's right
Be a pain, be a pain, be a pain

So why is there so much social justice music for kids these days? I think there are two answers: 1) as I wrote earlier, there is *always* social justice music; 2) it is a response to these times, to the heightened conflict, division, and sense of crisis. I know many children's musicians who never wrote songs responding to current events before are now inspired to create music about the issues of the day. As Bertolt Brecht once wrote:

In the dark times
Will there also be singing?
Yes, there will be singing
About the dark times.

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1. https://childrensmusic.org/pass-it-on/authors/david-heitler-klevans.aspx
2. https://moockmusic.com/item/all-kinds-of-you-and-me
3. https://chanarothman.com/rainbow-train
4. https://childrensmusic.org/pass-it-on/be-who-you-are
5. http://alphabetrockers.com
6. http://songwizard.com/grinbrigade2
7. https://youtu.be/Mg-0bjbG-f8
8. https://www.youtube.com/watch?v=WPOyRthWnd8
9. http://littlevillagefoundation.com/raise-your-voice-2
10. https://soundcloud.com/bonniel/the-ballad-of-greta-thunberg
11. https://www.youtube.com/watch?v=FB1OjSLdRDA
12. http://songwizard.com/grinbrigade
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(photo by Kristin Chalmers)

Music That Makes Change

by John Keenan[1]

Social issues, such as gender identity and racism, are influencing children's music. This article is about creative ways that two groups of performers address social issues to bring positive change to children's lives, and to the lives of adults.

One group is the Grammy-nominated Alphabet Rockers[2], founded by Kaitlin McGaw and Tommy Shepherd. Alphabet Rockers recently presented workshops on racism and bias for the New England and Mid-Atlantic regions of the Children's Music Network. The second group is Greg Greenway and Reggie Harris, who created a presentation entitled "Deeper Than The Skin."[3] Reggie and Kim Harris are recipients of the 2018 Magic Penny Award for their contribution to children's music.

In writing this article, I had the pleasure of talking with both Kaitlin McGaw and Reggie Harris.

Alphabet Rockers

"We make music that makes change" is the mission of Alphabet Rockers. Originally, the Oakland-based group focused on academic themes, such as math skills and nutrition. Over time, they pivoted to social issues that confront children, such as gender identity, racism, and bullying. In crafting their songs and presentations, Alphabet Rockers interview families to ensure that their performances and songs reflect the communities in which children live. The group also enlists the services of educational advisors and community-based organizations.

Alphabet Rockers perform public concerts for people of all ages. Their audiences number as many as 900 people. Performances begin with a communal handshake. Members of the audience are invited to raise a fist toward the sky to signify that they stand together for justice. When the performers introduce themselves, they model sharing their gender pronouns (he/him, she/her, they/them). The performances include singing, interactive movement, call and response, and reflection. The group's style of music is a very accessible hip-hop that children enjoy. Kaitlin says that Alphabet Rockers see hip-hop as an equity tool. "We knew that if we put words to hip-hop music, this would result in more learning and more connection."

The Alphabet Rockers, Kaitlin McGaw and Tommy Shepherd (photo by Nino Fernandez)

Tommy and Kaitlin are joined on the stage by four child performers, the Youth Rockers: Lillian Ellis, Kali de Jesus, Tommy Shepherd III, and Maya Fleming. These fifth and sixth graders have the unusual experience of not only touring with the Grammy-nominated music duo, but also writing and recording in the band's West Oakland studio, Zoo Labs, after school. They have also carried forward the Rockers' mission of activism: Lily Ellis, along with Kaia Marbin, initiated the Butterfly Effect to raise awareness of the plight of migrant children at the southern border of the United States. They asked people to send them paper butterflies, one for each migrant child. Their goal was to collect 15,000 butterflies. To date, they have received 40,000. They displayed butterflies in the Senate Rotunda and held a press conference with the Speaker of the House and members of Congress.

The Youth Rockers (photo by Nino Fernandez)

According to Kaitlin, the themes of every Rockers performance are "We are all beautiful," and "I will stand up for you." To highlight these themes, Rockers sing "Shine," a song about self-empowerment and loving our skin colors. Kaitlin said, "We must include every child. We are all special. Each one of us needs to find ways to love who we are. We ask the audience to throw shine not shade."

For school performances, Rockers provide a curriculum, music CDs, lyrics, and dance videos that help children prepare for the concert.

Upon request, Alphabet Rockers provide workshops for families, schools, and educational groups. Recently, Tommy Shepherd and Kaitlin McGaw traveled to Boston to present a workshop for the New England Region of CMN. The workshop included activities, discussions, and songs to help us better address social issues confronting today's children. During one activity, participants broke into small groups and reflected on when they first became aware of racism. When small groups then reported to the larger group, this activity made it evident that most people in the room began to recognize racial injustice by the age of ten. Tommy and Kaitlin then sang their song "Stand Up for You" to emphasize that children need

opportunities to talk about race.

In writing this article, I asked Kaitlin if she had anything more to add about performing. She responded with questions that performers should consider: *How do we create space that includes every person? What are we presenting? How do we present in a space?*

She added, "Each performer has something beautiful and important to bring. We also have responsibility to look at the skin we present in, the gender we bring to the space, and how we create space for children. Even if we are just going to sing about counting, how do we do it in a way that includes every person?"

Kaitlin believes that everyone is a work in progress. She said that we should ask ourselves: *What do we need to let go of? Where do we need to strengthen ourselves to be better?*

Deeper Than the Skin

Recently, Reggie Harris joined Greg Greenway on Cape Cod, Massachusetts, to present "Deeper Than the Skin." Their performance included story, poetry, song, and discussion. They sang traditional and original songs, as well as Sam Cooke's "A Change Is Gonna Come." They wove a narrative about slavery, racism, and how this white man and black man became the best of friends. According to Reggie, "The music highlights portions of where the stories have taken us."

Greg Greenway's English ancestors lived in Virginia, where 300,000 Africans arrived in the New World to be sold as slaves. Ancestors of Reggie Harris were likely among these Africans. The song "The Skin I'm In" depicts Greg's attempt to wash his hands of his ancestors. He imagines their response is that they cannot understand his rejection. After all, he is doing well in a society that they helped create.

Reggie Harris sang of his own ancestry in "Hickory Hill," a song based on a walk he took through a plantation from his family's past. He walked with a woman who is his cousin from the white side of the family. In the time of slavery, his family name was Hewlett.

At the show's conclusion, Greg and Reggie offered the audience a few minutes to share their thoughts. A conversation ensued between audience and performers that lasted forty-five minutes.

Reggie Harris and Greg Greenway perform "Hickory Hill"

At first, Greg and Reggie hoped to perform "Deeper Than the Skin" half a dozen times per year. Currently, they perform it over seventy times per year.

I asked Reggie if combining different components—including singing, listening, storytelling, dialogue, and poetry—makes for a more powerful performance. "Oh, absolutely," he said. "People don't all learn in the same way, and they don't learn from the same types of interactions." He continued, "Song, narrative, and sharing can open up change in the world."

Greg and Reggie hope to add a visual component to the presentation in the future. However, from my perspective, the most powerful visual component already exists. It is a black man and a white man standing side by side on a stage, sharing their personal stories against the backdrop of U.S. history, talking about their friendship, performing songs that highlight their stories, and creating a dialogue with the audience.

Conclusion

These performers are accomplished professionals. I was particularly impressed by how deeply Kaitlin McGaw and Reggie Harris have thought about what their groups do on stage and what roles they play in changing lives.

Alphabet Rockers are a great fit for school-age audiences. Their performances and workshops can also enlighten adults about the issues confronting today's children.

"Deeper Than the Skin" is right for older children and adults. However, Greg and Reggie have fashioned a presentation for younger children. They spent several days at the Woody Guthrie Museum in Oklahoma performing for third and fourth graders, shortening their presentation and using language that reflects the experience of younger children. For instance, they talked about "fairness" and how it can be difficult for some people to become "friends."

The two groups urge adults to talk to children about social issues such as race and identity. When I asked Reggie if racism is an appropriate topic to discuss with children, he stated, "If you are not doing this by the time they are age six or seven, you are already too late. Kids are more than willing to share their own experiences."

Both duos explore social issues with their audiences rather than provide definitive solutions, acknowledging that every person is a work in progress. They also constantly analyze their performances to improve them and are mindful of the content they present to audiences. Greg Greenway and Reggie Harris deliberately craft language to give it greater impact. Kaitlin McGaw and Tommy Shepherd select their words with care, for they recognize that children repeat words that they hear.

Can performance truly make a difference in peoples' lives? According to Kaitlin, "Music bridges the gap between the head and the heart." Reggie adds, "Story and song touch real human emotion, which is how real change is made."

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1. https://childrensmusic.org/pass-it-on/authors/john-keenan.aspx
2. http://alphabetrockers.com
3. https://deeperthantheskin.com
4. https://www.youtube.com/watch?v=yseawez444o

(photo courtesy of Musical Instrument Museum)

A Visit to the Musical Instrument Museum

by Liz Buchanan[1]

I thought the MIM was a beautiful celebration of instrumental music. From the massive collections to the Steinway in the hall, they captured human music-making in a beautiful way. – Matt Fernald

I was immediately in awe of the MIM on first approach, as the building seemed to take over the horizon when we neared it. Inside, I felt transported to every corner of the globe, learning the history and presentation of music from nearly every country. Not to mention a great wing of American artifacts from jazz to blues to rock and roll. A must-see in Phoenix. – David Meyers

It was a tremendous pleasure to be receiving a training for once instead of giving one. I was so happy to be in the hands of competent music teachers of young children. And an added bonus was getting to play the harmonium! That instrument has been dancing around my peripheral hearing for a number of years now, with me always wondering how easy or hard it might be to play. I literally jumped out of my seat when I saw that we had an opportunity to play one. The whole day was a treat because the basic philosophy of the museum is so hands-on (and ears on!), making it the perfect place for musicians to visit. – Joanie Calem

I left the museum inspired to create drums from recycled materials with my kids and kids I teach at school. – Susie Tallman

In a world divided by ethnicity, religion, politics, and so much more, the Musical Instrument Museum (MIM) in Phoenix is a strong reminder of the cultural ties that bind us. As you take a moment to play the reverberating gamelan of Indonesia, pluck a thumb piano (mbira) from Zimbabwe, and enjoy listening to the icons of America's history of rock, you can't help sensing the musical instinct that deeply connects humans, whatever our origins.

About fifty CMN members came to Phoenix before the September 2019 conference for a day-long visit to MIM. One of MIM's best features is the easy-to-use headset that allows you to play music videos at hundreds of exhibits. You see the instruments on display and you also see and hear them being played by musicians in their country of origin. In some rooms, visitors are also invited to play instruments.

The museum is set up by regions of the globe: Africa, the Middle East, Asia, Oceana, Europe, and the Americas. Within each region, exhibits focus on each country's music, with the implicit acknowledgement that musical instruments and styles frequently travel across borders and far beyond their birthplace. One truth that emerges is that we humans share a collective desire to express rhythm, melody, and harmony via tapping, plucking, strumming, rubbing, bowing, and pushing air into whatever materials we might find handy. And of course, singing and dancing.

It starts, as humanity did, in Africa. The museum's collection features nearly 2,000 instruments from Africa (the collection is divided between countries in North Africa and sub-Saharan Africa). According the MIM guidebook, these instruments "include drums, xylophones, sanzas, gongs, bells, rattles, and bullroarers."

World instruments on display at MIM (photo by David Myers)

I didn't get a chance at the museum to find out what a bullroarer is. It turns out this instrument—a wood slat that makes a vibrato sound by being swung around in a fast circle on a long cord or string—is a perfect example of what the museum shows: instruments of a similar nature have turned up in cultures all over the world. The bullroarer, according to Wikipedia, has been found in Europe, Asia, the Indian sub-continent, Africa, the Americas, and Australia.

Stringed instruments, of course, have similarly been found in cultures around the globe. Consider an ancient instrument such as the lute. Among the many lutes in MIM's collection are the cümbüş, a plucked lute from Turkey; the ud from Iraq; the kamaicha, a bowed lute from India; and the exquisitely decorated huxtar from China.

Despite these similarities, differences also emerge. An African drum, we learned, is not merely a drum. In many cultures, an elaborately carved drum represents a story or the voice of an ancestor. This attribution of human characteristics to an object is called *anthropomorphism*. According the MIM's materials, "In many cases, the sounds of an anthropomorphic musical instrument are believed to literally embody the voice of the depicted ancestor or god."

While the long history of instruments is one of MIM's strong points, the museum also offers insights into popular music of the past century, especially in American and European cultures. You can take a journey through the history of rock and roll and explore the origins of jazz and the blues. You can sample a wacky musical experience of yesteryear by listening to the "Apollonia" orchestrion, which is essentially a band in a very large box. You can sample the music of the present and future with live performances, synthesizers, and a recording studio.

MIM also prides itself on its educational programs. CMN attendees received an excellent workshop put on by two museum staffers. Lots of CMN members lead workshops and classes on children's music; some probably wondered what more they could teach us. The content and instruction were absolutely excellent, including a chance to sample lessons from the museum's programs for children.

Katherine "Katy" Palmer, the museum's Curator of Education, demonstrated a variety of activities from the museum's early childhood classes, including musical play with the use of feathers. She credited this activity to Jo Kirk, a teacher in the Kodaly musical pedagogy.

Palmer discussed how she passes out feathers to children in a music class, asking children to examine the feathers and describe their characteristics. (The feather is soft; it's light.) In an opposites lesson, the teacher can ask the opposites of "soft" and "light."

Children are asked to hold the feathers high in the air, then let them drift to the ground. As the feathers descend, the teacher and others can sing descending pitches. This can lead to discussion of more opposites (high and low, up and down, fast and slow).

Children can also be asked to catch the feather as it's dropping and to place the feather on the back of their hand or some other body part. Then the teacher challenges the children to move, while not letting the feather fly away. (They soon discover that this movement must happen very slowly!)

Part of the purpose of the feather lesson is to observe and assess how children move through space. Are they in control? Can they move slowly and keep the feather from falling? Do they have the mastery of hand-eye coordination to catch the feather?

Palmer's hands-on activities also offered each participant a chance to create a thumb piano out of a cardboard box, bobby pins, and rubber bands. The sound is . . . not bad.

Susie Tallman and Alice Burba show off mbiras crafted in the MIM workshop (photo by Susie Tallman)

For activities such as these, the museum's web page includes curriculum guides for a variety of topics, including lessons such as the feather one. Here is a link to MIM's early childhood curriculum[2].

The Museum's Global Classroom program integrates music into learning about many cultures in our own country and the world. We learned folk songs from Korea, China, Spain, and West Africa, including a Spanish version of "Itsy Bitsy Spider." Many American song leaders have learned a Spanish language "Itsy Bitsy," titled *"La Araña Pequiñita."* The spider song from Spain, *"La Araña Chiquitita,"* provides a slightly different tune and lyrics with a "Boom" in the middle. Here's "La Araña Chiquitita" (lyrics and video)[3] on Mama Lisa's World.

The instruments, songs, and lessons at MIM added greatly to the experience of CMN members who traveled to Phoenix for the conference and made many of us want to return. Next time I go, I want to be sure to check out the bullroarer!

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1. https://childrensmusic.org/pass-it-on/authors/liz-buchanan.aspx
2. https://www.mim.org/educator-resources/early-childhood-curriculum
3. https://www.mamalisa.com/?t=es&p=3017

In Memoriam: Sol "Roundman" Weber

by Kathy Byers[1]

Longtime CMN member and beloved friend Sol Weber passed away on June 26, 2019, at Buckley HealthCare Center in Greenfield, Massachusetts, where he had been under care since suffering a stroke in August 2015. He was eighty-five.

Sol was best known for his rounds collection, earning him the nickname "Roundman." His "Big Pink Book," *Rounds Galore*, contains 340 rounds, old and new. A set of CDs, *Rounds Galore, and More* volumes 1, 2, and 3, presents contributions from a vast range of artists, including CMNers Joanne Hammil, Sally Rogers, and Pete Seeger.

CMN member Liz Benjamin recalls:

> I first met Sol the one and only time I went to Pinewoods, to American Dance Week, around 1995 or so. We were standing in line outside, waiting for dinner, and this little man came along with slips of paper and very soon had everyone singing funny or moving or beautiful rounds. Sol was the Roundman! I have all his books and refer to them often. I once sent him a round that I had written, and he gave a thorough and valuable critique. As long as folks sing rounds together, he will be fondly remembered.

Sol led workshops at dance and music festivals across the country. You may have been lucky enough to sing with him at the Flurry Festival in Saratoga Springs, New York; NEFFA in Massachusetts; or the Northwest Folklife Festival in Washington State. He sang with many folk greats, including Issachar Miron, Peter Schickele, Christine Lavin, and Jean Ritchie. Pete Seeger once invited Sol onto the Main Stage at the Clearwater Festival to teach a round to

the audience and lead them in singing.

The Rounds Galore and More Singers continue to hold community round sings, initiated by Sol in the 1970s, in New York City and Boston.

The American Center for Elemental Music and Movement awarded Sol their Summer Spotlight Award in 2018. On that occasion, Murray and Randi Spiegel and Evy Mayer wrote:

> Elemental music making takes on many shapes and forms. It is music that a participant can make with relative ease and without much instruction in technique or formal study. The voice is perhaps the most elemental of all instruments. Bringing people together to form a community of singers could be considered one of the most ancient of musical ensembles imaginable. True to the varied nature of elemental music and movement experiences, leaders of elemental music making can spring forth from just about anywhere. The rounds singing master Sol Weber is one such leader and guiding light in the participatory music making community. . . .
>
> Sol would often open a rounds-singing event with his trademark humor: "We've been doing these sings for twenty-five-plus years, and we're going to keep doing them until we learn to like it," then he'd blow a kazoo to establish the key.
>
> He would often quip: "Hold the paper up, it's very light." Sol wore funny shirts proudly, including "I'm in shape: Round is a shape."
>
> ("Summer Spotlight: Sol Weber," ACEMM 2018[2])

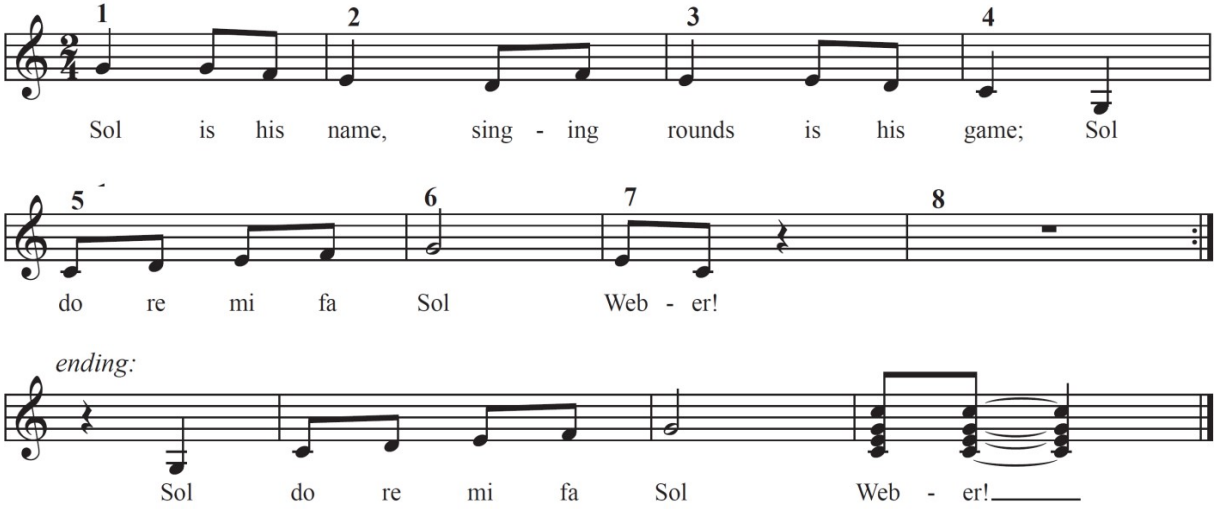
The CMN community and all who knew him sorely miss Sol. His rounds and sense of humor made every opportunity to spend time with him a joy. Clearly, Sol loved us in return, as he bequeathed $1,000 to CMN through his recently probated will. His generous and unexpected gift will go to the Pete Seeger Scholarship Fund.

Joanne Hammil shares her original round in Sol's honor, saying, "It's very short and musically witty, in eight-part harmony and with a play on the pun of his name with the fifth note of the musical scale; all with the intent of pleasing his jocular sensibilities. Perhaps CMNers who like singing rounds would enjoy singing this in tribute to him, as it's both about him and also contains a dose of his signature punning and humor."

SOL

words & music by Joanne Hammil

2-8 part round:



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www.joannehammil.com

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1. https://childrensmusic.org/pass-it-on/author/kathy-byers
2. https://acemm.us/2018/07/summer-spotlight-sol-weber

Hatred Has No Place

Shared at the Conference

words and music by David Heitler-Klevans[1]
©2017 David Heitler-Klevans

When David Heitler-Klevans put out a call for images to include in the video for "Hatred Has No Place," CMN members quickly responded. In fact, he received enough responses for *two* videos, one performed by husband and wife duo Two of a Kind and the other by folk quartet Acoustic Blender: HHNP video #1[2], HHNP video #2[3].

David explains that he wrote this simple and infectious song "in the fall of 2017, inspired by signs that had sprouted all over my community stating 'Hate has no home here' in various languages (Arabic, Spanish, etc.). I wanted the song to be simple and easy to learn so that it could be used at marches, rallies, vigils, and so on. It is a zipper song, similar to many of the songs from the Labor and Civil Rights Movements, such as 'We Shall Not Be Moved.' I have been pleased that my song has been useful in many circumstances, and dismayed that there have been so many reasons to sing it."

David invites singers to add verses that work for their circumstances. For example, "hatred has no place in my school" would make sense added between "my home" and "my town."

In the spirit of intercultural unity, David offers this French translation:

1. *La haine n'a pas de place dans mon coeur . . .*
2. *La haine n'a pas de place dans ma maison . . .*
3. *La haine n'a pas de place dans ma ville . . .*
4. *La haine n'a pas de place dans ce pays . . .*
5. *La haine n'a pas de place dans ce monde . . .*
6. *La haine n'a pas de place dans mon coeur . . .*

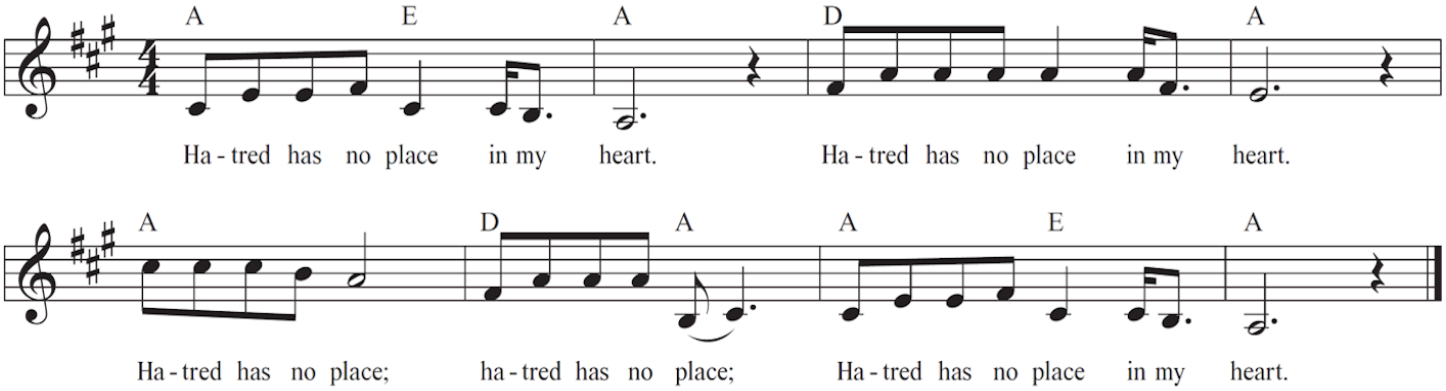
Would you like to share a translation in your native language? Please send it to David at david2kind@gmail.com[4].

---

1. https://childrensmusic.org/pass-it-on/author/david-heitler-klevans
2. https://www.youtube.com/watch?v=w6e2foFtwV0
3. https://www.youtube.com/watch?v=QacAkraraMQ
4. mailto:david2kind@gmail.com

Hatred Has No Place

words and music by David Heitler-Klevans
©2017 David Heitler-Klevans


A E A D A
Ha - tred has no place in my heart. Ha - tred has no place in my heart.
A D A A E A
Ha - tred has no place; ha - tred has no place; Ha - tred has no place in my heart.

Verse 1:
Hatred has no place in my heart.
Hatred has no place in my heart.
Hatred has no place; hatred has no place;
Hatred has no place in my heart.

1. Hatred has no place in my home . . .
2. Hatred has no place in my town . . .
3. Hatred has no place in this land . . .
4. Hatred has no place in this world . . .
5. Hatred has no place in my heart . . .

Be Who You Are

Shared at the Conference

words and music by Jenny Heitler-Klevans[1]
©2019 Jenny Heitler-Klevans

Jenny Heitler-Klevans introduced "Be Who You Are" at the 2019 Children's Music Network Annual International Conference in Scottsdale, Arizona. Attendees embraced this timeless anthem of affirmation and acceptance and clamored to share it in classrooms, song swaps, and concerts around the world. Jenny tells us that she was inspired by Todd Parr's picture book, also called *Be Who You Are*. She explains:

"I was thinking about so many people I know who felt left out or 'different' at certain points in their lives and how affirming it can be to get the message that it's okay to just be you. There are many different verses that could be written for this song, but right now I just have five." Jenny generously invites you to make up your own verses in honor of the unique people in your community. "Enjoy, and feel free to spread the song far and wide."

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1. http://twoofakind.com

Be Who You Are

words and music by Jenny Heitler-Klevans
©2019 Jenny Heitler-Klevans

Verse

G F G C F

I love to dance, I love to sing Watch-ing sports is not my thing Some-times I'm shy,

Am G F G Gsus

peo-ple think I'm up-tight I've got-to be me, and that's al-right.

Chorus

G C F G C Em

Be who you are, be brave, be loud Be who you are, be bold, be proud

G C F G C F

Speak up for your-self, don't fol-low the crowd Just be who you are.

Bridge

G C G Am

Speak your lan-guage, learn in your own way Dis-cov-er new things as you play

G C G Am G

Bring more love to those you see and make your own fam-i-ly.

Verse
I love to dance, I love to sing,
Watching sports is not my thing.
Sometimes I'm shy, people think I'm uptight.
I've got to be me and that's alright.

Chorus
Be who you are, be brave, be loud;
Be who you are, be bold, be proud.
Speak up for yourself, don't follow the crowd.
Just be who you are.

Monica feels like she's too tall
She's the best at basketball
I think it's cool that she's up so high
And it seems like she can touch the sky.

Chorus

Alex comes from a little town,
But they're living in the city now.
Everyone used to stop and stare.
But now they've got friends who care.

Chorus

My friend came here from far away,
Learning English day by day.
The family left their home in fear.
I said, "You are welcome here."

Bridge
Speak your language, learn in your own way.
Discover new things as you play.
Bring more love to those you see,
And make your own family.

Chorus

Bonus verse (make up your own!)
I have a friend loves to wear a dress.
His parents were distressed.
He had it rough, in this cold world.
But now she's a brand-new girl.

Kokoraki

words and music by Zozef Korinthios
used by permission from the estate and publishing administration of Zozef Korinthios

California-based member Kathy Sherman released a new CD titled *Let's Sing Songs From Around the World*, which includes the Greek children's song "Kokoraki" or "The Rooster." It is a cumulative song—much like "Old MacDonald"—written in 1955 by Zozef Korinthios. Kathy says:

"Even though I'm not Greek myself, I grew up listening to Greek music, so this song has been in my blood for many years, and when I decided to do an international children's music album, this was the first song I recorded.

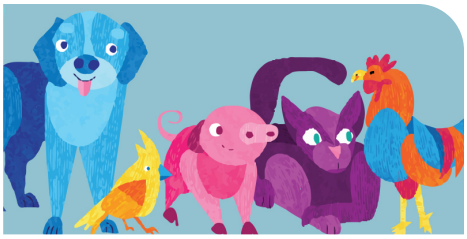
"Clearing the copyright was particularly difficult because the Harry Fox Agency doesn't work with any Greek copyright societies or agencies. The good folks at Easy Song Licensing really had their hands full with this project. They managed to track down a former general director of the Communication and Foreign Affairs Departments of the former Copyright Society (I think this is a poor translation of some rather high civil bureau dealing with this). She indicated that 90 percent of Greek music from 1950 to 2000 is circulated illegally. There is no way to distribute royalties to Greek songwriters."

Kathy turned every stone possible to find the legal owner of "Kokoraki" before putting it on her CD. "The heirs of Zozef Korinthios were so happy we tracked them down that they requested the royalties from their song be put toward a charity of my choice. I believe CMN is a worthy recipient."

Thank you, Kathy, from everyone at CMN, for your scrupulous honesty and generosity.

Kokoraki

words and music by Zozef Korinthios
used by permission from the estate and publishing administration of Zozef Korinthios



O - tan tha pa - o ki - ra mou sto ba - zar - ri. Tha sou'a - go - ras - so
1, 7.
1. en - a ko - ko - ra - ki. To ko - ko ra - ki
Fine
ki - ki - ri - ki - ri Tha se ksip - na - ee ka - the pro - ee.
2, 3, 4, 5, 6.
2. mi a ko - tou - la. Ee ko - tou - la ko - ko - ko,
3. mi - a ga - tou - la. Ee ga - tou - la neow, neow,
4. mi - a pou - la - ki. To pou - la - ki tsiou, tsiou,
5. mi - a gou - rou - na - ki. To gou - rou - na groots, groots,
6. mi - a ski - la - ki. To ski - la - ki yaou, yaou,
D.C. al Fine
To Ko - ko - ra - ki ki ki - ri ki - ri Tha se ksip - na - ee ka - the pro - ee.

Verse 1:
Otan tha pao kira mou sto bazarri
Tha sou agorasso
Ena kokoraki.
To kokoraki ki kiri kiri
Tha se ksipnaee kathe proee.

Verse 1:
When I go to the bazaar, my darling,
I will buy you
A rooster.
The rooster's ki kiri kiri
Will wake you in the morning.

Verse 2:
Otan tha pao kira mou sto bazarri
Tha sou agorasso
Mia kotoula.
Ee kotoula ko ko ko,
To kokoraki ki kiri kiri
Tha se ksipnaee kathe proee.

Verse 3:
Otan tha pao kira mou sto bazarri
Tha sou agorasso
Mia gatoula.
Ee gatoula neow, neow,
Ee kotoula ko ko ko,
To kokoraki ki kiri kiri
Tha se ksipnaee kathe proee.

Verse 4:
Otan tha pao kira mou sto bazarri
Tha sou agorasso
Mia poulaki.
To poulaki tsiou, tsiou,
Ee gatoula neow, neow,
Ee kotoula ko ko ko,
To kokoraki ki kiri kiri
Tha se ksipnaee kathe proee.

Verse 5:
Otan tha pao kira mou sto bazarri
Tha sou agorasso
Mia gourounaki.
To gourouna groots, groots,
To poulaki tsiou, tsiou,
Ee gatoula neow, neow,
Ee kotoula ko ko ko,
To kokoraki ki kiri kiri
Tha se ksipnaee kathe proee.

Verse 6:
Otan tha pao kira mou sto bazarri
Tha sou agorasso
Mia skilaki.
To skilaki yaou, yaou,
To gourouna groots, groots,
To poulaki tsiou, tsiou,
Ee gatoula neow, neow,
Ee kotoula ko ko ko,
To kokoraki ki kiri kiri
Tha se ksipnaee kathe proee.

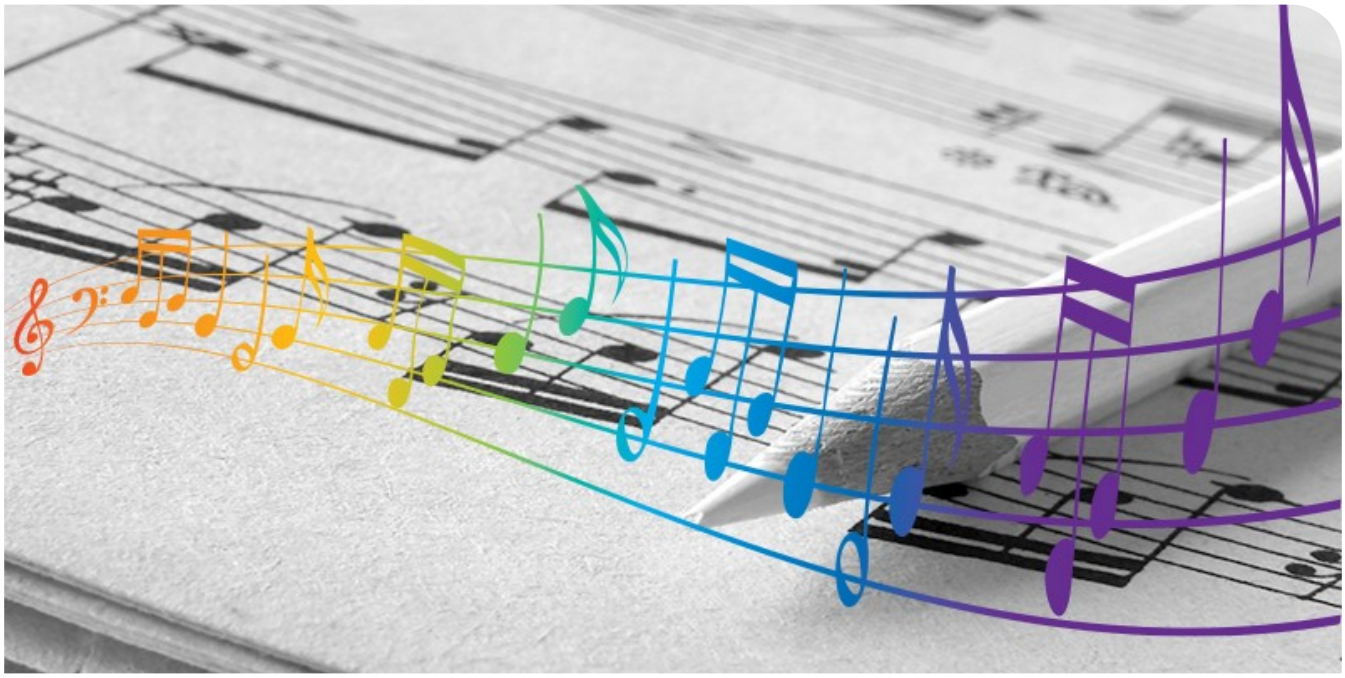
Verse 2:
When I go to the bazaar, my darling,
I will buy you
A hen
The hen's ko ko ko.
The rooster's ki kiri kiri
Will wake you in the morning.

Verse 3:
When I go to the bazaar, my darling,
I will buy you
A cat.
The cat's neow, neow,
The hen's ko ko ko,
The rooster's ki kiri kiri
Will wake you in the morning.

Verse 4:
When I go to the bazaar, my darling,
I will buy you
A bird.
The bird's tsiou, tsiou,
The cat's neow, neow,
The hen's ko ko ko,
The rooster's ki kiri kiri
Will wake you in the morning.

Verse 5:
When I go to the bazaar, my darling,
I will buy you
A pig.
The pig's groots, groots
The bird's tsiou, tsiou,
The cat's neow, neow,
The hen's ko ko ko,
The rooster's ki kiri kiri
Will wake you in the morning.

Verse 6:
When I go to the bazaar, my darling,
I will buy you
A dog.
The dog's yaou, yaou
The pig's groots, groots
The bird's tsiou, tsiou,
The cat's neow, neow,
The hen's ko ko ko,
The rooster's ki kiri kiri
Will wake you in the morning.



Letter From the Editor

by Ginger Lazarus

Like our new, slimmed down issue, I'll be brief.

It's the end of an exhausting, turbulent, frightening month. To our many readers who have had been cut off from the very heart of their work—making music with children—I hope you have found some comfort in the strength of this community. Virtual concerts and song swaps and meetups have popped up across all available digital platforms. The CMN website[1] now hosts an extensive calendar of livestreamed performances, classes, and sing-alongs offered by CMN members; the fun continues on the CMN Facebook page[2]. Though Instagram and YouTube can never truly replicate human contact, they've become essential to keeping us all connected in these unprecedented times.

On top of all that, welcome to the latest incarnation of *Pass It On!* Our editorial team came to realize that although the great digital migration of 2014 resulted in a beautiful new look and a much wider audience, *PIO!* still largely followed the format of a print journal. While hundreds of nonmembers were accessing our most popular feature articles, other aspects of the journal felt outdated and unsuited to the twice-yearly publication schedule, especially as CMN's website, Facebook page, and e-newsletter can deliver content immediately. So we decided to focus our energies on providing our members, and the world, with excellent articles on children's music, empowering those who teach, write, perform, share, and produce it to strengthen their craft and their advocacy. And members will still have exclusive access to songs, lovingly shared within the community.

Here's the lowdown on *PIO! 3.0*.

What's new:

- For the first time ever, publishing QUARTERLY—four issues each year instead of two
- Article tagging, linking each article to others on the same topic (coming soon)
- Sleeker, more digitally friendly design

What remains:

- Feature articles on theory, business, pedagogy, profiles, and exciting news relevant to children's music
- Magic Penny interviews, conference announcements, and other important CMN news
- Songs

What departs or moves elsewhere:

- Columns
- Reports
- New Sounds
- Letter From the Editor (leaving me more time to develop amazing content!)

I want to express my boundless gratitude to our *PIO!* team: webmaster Carl Foote, designer Kim Ziolkowski, songs editor Val Smalkin, and copy editor Heather Taylor. Thanks also to Alina Celeste for providing fantastic guidance on the new direction, and to former editor Brigid Finucane for unflagging support. Our columnists—Alina, Monty Harper, Maureen Conlin, Stuart Stotts, and Peter Alsop—have promised to continue contributing now that their columns are retired (some of them after very long and successful runs). Huge thanks to them, as well as to Barbara Rice for her years of steady effort to share your fresh releases in New Sounds, which appears one last time in this issue.

Please share your feedback on the new issue with me at ginger.lazarus@gmail.com[3]. We continue our efforts to improve the journal's accessibility; comments on that aspect are most welcome. Stay home, wash your hands, and make lots of music. And look for our next issue in summer 2020!

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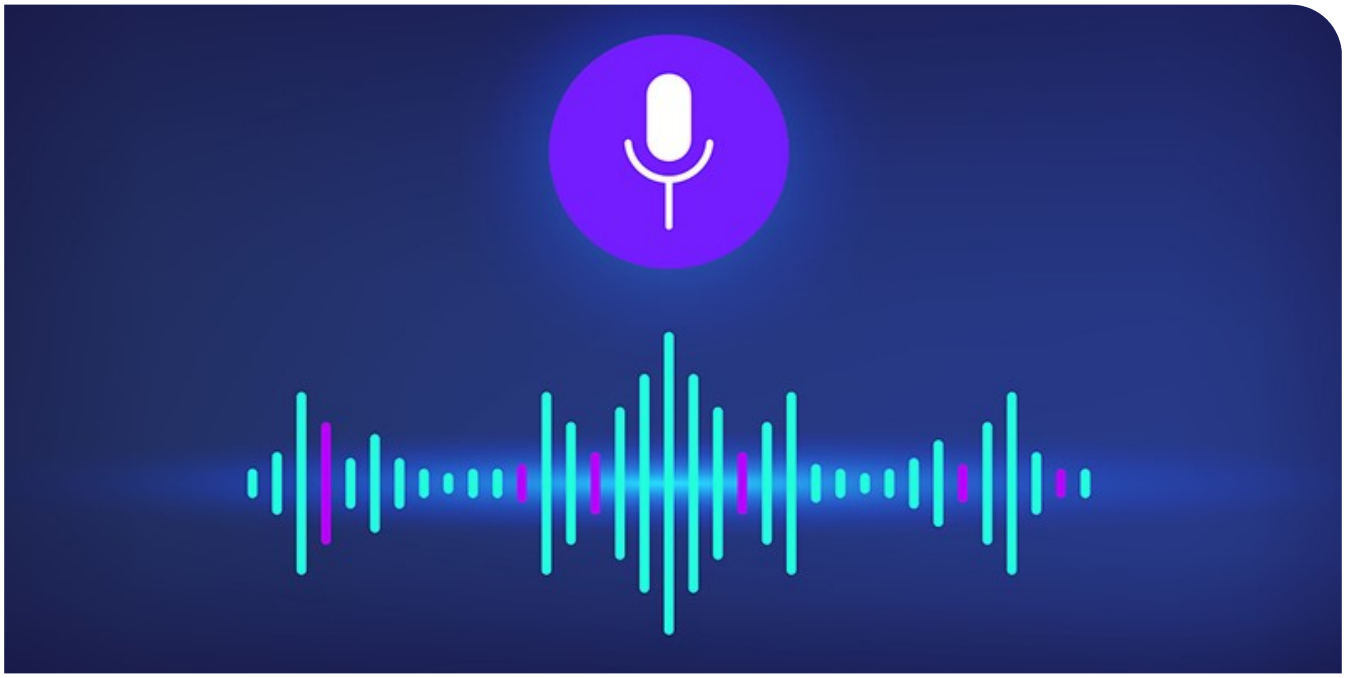
1. https://childrensmusic.org
2. https://www.facebook.com/ChildrensMusicNetwork
3. mailto:ginger.lazarus@gmail.com



New Sounds

compiled by Barbara Rice

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style, consistency, or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

Paul Reisler

Best Friends
Kid Pan Alley

In celebration of their twentieth anniversary, Kid Pan Alley has released their fifth studio album, *Best Friends*, which features songs written with kids, for kids—performed by some of the best-known children's artists in the world. After three years of intercontinental collaboration, *Best Friends* is proud to boast songs featuring Lisa Loeb, Randy Kaplan, Sonia De Los Santos, Bill Harley, Robbie Schaefer, John McCutcheon, Heather Mae, The Not-Its, Vance Gilbert, Steve Poltz, Lea Morris, and Silly Bus, backed by the rockin' Kid Pan Alley Band.

Best Friends has something for everybody. It comprises 12 uplifting and insightful songs written with almost 300 kids in 10 schools led by Kid Pan Alley songwriters. In classic Kid Pan Alley style, it's an album that the parents will love as much as the kids do. To date, several of the songs have received widespread radio support on stations like SiriusXM's "Kids Place Live."

There's a new birthday song sung by John McCutcheon, a song about someone forgetting to charge their phone sung by Lea Morris, and a song called, "Sister for Sale" that's part of the new Kid Pan Alley musical, *The Talented Clementine,* sung by Bill Harley.

"We created a collection of songs as diverse as the children who helped write them and as powerful as their vision for the world they want to live in," says Reisler. "It reminds us, in both English and Spanish, that 'life is good because we have music—*la vida es bella*.' And so, together, we celebrate our 65,000 best cowriting buddies with this new album, *Best Friends*." *– Paul Reisler, Founder/Artistic Director*

Kathy Sherman

Let's Sing Songs From Around the World!
Kathy Sherman and The Good Folk Collective

This album is a collection of songs made for and with children that gives teachers and students a peek into other cultures and languages. Included are songs from Greece, China, France, Japan, Israel (in both Hebrew and Arabic), the Philippines, Spain/Mexico, South Africa, Ireland, Australia, Brazil, and the United States, as well as a Native American rattle chant. Kathy searched for songs that everyone can sing, even if they don't know the language, just to get the chance to taste another language and feel what it's like to have from those sounds. It's a marvelous feeling!

Available as CD or USB drive, which includes a songbook with chords in the same keys in which the songs are recorded. Contact Kathy directly at kathysherman99@gmail.com[1], or through her website, GoodFolkSongs.com[2].

Carole Stephens

Macaroni Soup
"Miss Carole"

Hello, Hello! Let's warm-up our voices and bodies. Then sing, dance, and learn with Miss Carole!

This collection has everything musical for children eight and younger—great, steady beat work for early and pre-readers, dances for pattern and sequence practice, and songs for use with manipulatives. Clear vocals include most of the simple directions to engage children from the get-go. Additional liner notes instruct how to use the songs.

Carole is thankful for CMNers Susan Salidor, Margaret Hooten, Brigid Finucane, and Ellen Allard, whose wonderful songwriting contributed to the twenty-six tracks. A shout-out also to Gari Stein, who reminded Carole about "Chop Chop, Chippetty Chop," which became the base for the title song. CMN continues to be an inspiration, education, and source of friendship without bounds.

CMN members can order directly from Carole. E-mail her at carole@macaronisoup.com[3].

Ruth Weber

Kokowanda Bay
Ruth and Emilia

Ruth and Emilia, the mother/daughter duo who rock, are back, launching their second album release chock-full of catchy, award-winning tunes for the entire family! In their latest adventure, planet Goopda sends URR the alien back to earth to help Emilia and her friends save beautiful Kokowanda Bay. Soon the two are rocking their way through the three Rs (recycling, reducing, and reusing). Sing and dance along as the duo learns how to heal the world by working together.

Ruth and Emilia have garnered many prestigious awards, including the Grand Prize in the John Lennon Songwriting Competition, the Creative Child Magazine's CD of the Year Award, the NAPPA Award, Grand Prize in the Clouzine International Music Awards, and Grand Prize in the Hollywood Music in Media Awards.

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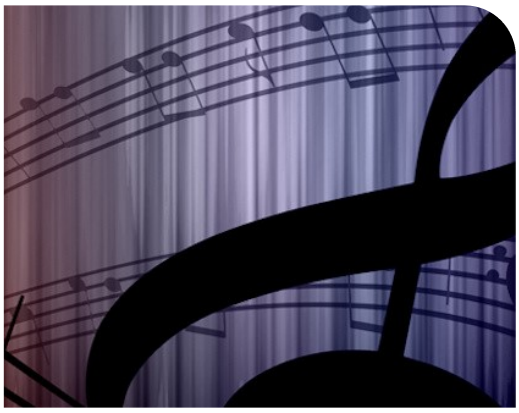
1. mailto:kathysherman99@gmail.com
2. http://GoodFolkSongs.com
3. mailto:carole@macaronisoup.com

About PIO!

Pass It On! publishes thoughtful, informative articles on children's music, empowering those who teach, write, perform, share, and produce it to strengthen their craft and their advocacy. All articles are open to the public, providing CMN members and the wider community with news about exciting programs, music history, business tips, and in-depth interviews with music legends. Our songs for children —serious and silly, traditional and brand new, for all ages and from all over the world—are meant to be learned and shared.



CMN members receive exclusive access to songs and to all issues of *Pass It On!* Join Now[1]

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How to Submit Something to *Pass It On!*

Articles

Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs

Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

Interested? Read our guidelines for submission[9] to *Pass It On!*

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1. https://childrensmusic.org/join
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3. mailto:blueheronimagesandwords@gmail.com
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7. mailto:berice@bitstream.net
8. mailto:gardengoddess1@comcast.net
9. https://childrensmusic.org/pass-it-on/guidelines